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ABOUT OUR HOMES.



MURAL DECORATION, or the adornment and beautifying of walls, is one of the very oldest Arts, and has in its various stages laid under contribution the sculptor's genius, the painter's fancy, the designer's skill, the cunning of the carver, and the patient industry of the handicraftsman. It may, therefore, not be out of place, before describing the more modern types of decorative treatment, to mention some of the earlier forms of the Art.

Reliefs, sculptured in marble or stone, constituted one of the first modes, while veneers of richly veined and coloured marbles were used to adorn the walls of the old Roman palaces. The "Temple of the Sphinx" had its inner walls overlaid with very beautiful semi-transparent African alabaster. In the ancient temples

of the Egyptian and Assyrian cities, glazed bricks or tiles, painted in various devices, often very beautiful, were used, and to the Moslem of Persia is generally accorded the palm for the most exquisite productions of this class. Another substance, applied both to external and internal walls, was a beautiful hard kind of stucco, examples of which existed in the temples at Egina, Phigaleia, and Paestum. Stucco reliefs, decorated with delicate paintings and lavishly enriched with gold, formed one of the most remarkable glories of the old palaces of the Alhambra at Granada, and of the Alcazar at Seville. These decorations were specially notable for their intricacy of design as well as beauty of colouring. Stucco wall reliefs were also used in England, though chiefly for the externals of buildings. Some very good specimens are still extant in old country mansions in Essex, Suffolk, and Derbyshire. Sgraffito is another process, affording peculiar effects of light and shade, and one which, though little studied in England, is, with well chosen colourings, capable of producing most agreeable surprises in artistic results. The finest examples of Sgraffito are to be found in the old Tuscanian palaces.

Wood panellings, or "walls of cedars," in some instances most elaborately carved, have also constituted a most important factor in mural decoration, and one which, in modernised form and with novel applications, is likely to regain its pristine renown.

Painted walls, or panels, representing historical scenes or personages, allegorical or mythological figures,

or other objects, afforded abundant scope for the artist's genius; the schools of Egypt, Etruria, Greece, Rome, as well as of our own country, having produced specimens remarkable alike for their beauty and distinctive characteristics.

Coming now to speak of woven and other fabrics for wall decorations, space precludes any adequate description of the Babylonish cloths and hangings of almost fabulous value used for the apartments of old Roman or Assyrian potentates, or of the elaborately wrought and priceless tapestries of our modern times. These wonderful productions have been so often and so fully described, that details here are unnecessary. Indeed, it is the purpose of the writer to refer to that which is of to-day, and applicable to our modern English homes, rather than to descant upon the glories of a bygone age. Nor does the writer pretend to advise as to the treatment or decoration of particular rooms or spaces. This has already been attempted through the press. No doubt such attempts have been well meant. They may, in fact, be said to have created a new profession. For a given fee, ladies have been ready to advise upon questions of domestic decoration, expenditure, recreation and other economics; while, strange to say, mothers and wives appear to have been willing to ask, through the press, queries which are anything but flattering to the querists. "How should an income of £500 a year be apportioned?" "What should be the duties of a parlourmaid?" "How much soap should be allowed for the family wash?" "What ought

the butcher's bill to be for a family of seven?" are questions which one would gladly believe to be imaginary, and developments of the ingenuity of a newspaper scribe rather than the weakness of an English wife or mother. Our English wives and matrons are not so,—they are brave, self-reliant, capable of controlling their own affairs, and jealous of, rather than seeking for, outside suggestions or directions.

No doubt this new profession has been helpful and lucrative. Helpful, to a limited extent, to those who had no ideas of their own, and were glad of any prop upon which to lean. But it is no wonder that the sturdy, self-reliant British matron vigorously disclaims any connection with or assistance from the professional "adviser." It is apparent that, in matters of domestic decoration or furnishing, it is no more possible to sit at a comfortable writing table and advise, irrespective of local surroundings, than it would be for a doctor to successfully treat a patient whom he had never diagnosed, or a tailor to successfully fit a customer whose "corpus" he had only had described by diagram or letter. So many points have to be considered. The general character of the home and its occupants; the purpose which a room is intended to serve, the amount proposed to be expended,—these, and many more questions, determine the most suitable method of decorative treatment.

The decorative treatment of the walls and ceiling of an apartment in which one is to sit, recline, rest, converse, or partake of food, is by no means unimportant.

There are, indeed, some minds to whom a wall-paper is a wall-paper and nothing more—but this is not so to a refined or educated taste. As the perfect musician instantly detects a false note in music, so a person of cultivated taste immediately recognises an error in the harmony of colouring and effect; and no matter how well the carpets, curtains, and furniture may have been chosen, a mistake in the treatment of the walls and ceiling may mar or ruin the whole. And herein is one great advantage in selecting papers or other materials for wall-hangings from such an establishment as that of MAPLE & CO. LIMITED, in Tottenham Court Road, where not only is a large showroom specially set apart for the display of decorative fabrics, but also in immediate proximity are other great rooms, where textures for curtains and coverings, as well as every description of floor-coverings, can be seen, and their varied effects by natural and artificial light compared.

Much might be written of such material as cretonnes, brocatelles, brocades, Genoa velvets, Lampas silks, and other dainty fabrics, employed for wall hangings, all of which are to be seen in boundless profusion, and in almost bewildering variety of design and colouring in this great warehouse; but it is proposed first to speak of that which is common to the cottage or the palace, and used in the adornment of the simplest and least expensively furnished home, as well as in the most luxuriantly appointed mansion. We refer to wall-papers.

Wall-papers are a comparatively modern invention, though some specimens were probably produced as early

as the sixteenth century; these were mostly flocks, in imitation of the old Florentine or Genoa cut velvets. Long before this, however, they were in use by the Chinese, but were not generally employed in Europe till the eighteenth century; and even then, they only very slowly superseded the older and more handsome modes of decoration. In fact, wall-papers were accounted flimsy and unsubstantial, and being made, not in long rolls as now, but in small pieces, were difficult to hang, while the effect was disfigured by the numerous joins. About the end of the century machinery was devised for making the paper in strips of about twelve yards, and since that time immense strides have been made, both in finish and effect, as well as in the character of the designs and harmony of colourings, even in the least expensive grades. Indeed, very charming papers of simple design, in excellent taste, are now being sold by MAPLE & Co. for so low as $4\frac{1}{2}d.$ the piece of 12 yards, or only *2s. 3d.* per 6 pieces, enough to hang the walls of a medium-size sitting-room; and at from *9d.* to two, three, or four shillings the piece, they supply handsome and elaborate styles, some in almost perfect semblance of brocades or other silken fabrics, others matching and scarcely to be distinguished from cretonnes or chintzes, while the range of tapestry papers, or papers printed to represent woven tapestries, are especially effective and durable. Others, again, afford the rich mellow old leather effects so much prized by connoisseurs. The sombre papers that were so often recommended for the dining-room, because they would not "show the dirt," are

now happily no longer to be seen ; gone with them, too, are the olden trellis patterns, with impossible bunches of



flowers, or imperfectly developed ornamental or geometrical figures ; and with them have departed the old



THE "WOOD-NOTES."

hard staring colours that were once supposed to be "cheerful." In their stead has arisen a fresh school of



THE "TOKIO."

design, with new and artistic grace of tone and outline, at once pleasing, appropriate, and withal costing no

more, if so much, as the dreary and often ugly productions of a few years ago.

For example, the "Sappho," illustrated on page 9, and others are a distinct triumph of bold vigorous drawing ; the free, flowing, ever graceful lines forming a picture upon which the eye may rest with pleasure and satisfaction. The "Wood-Notes," too, by Mr. Walter Crane, whose name is a household word in the Art World, is even a bolder and richer production.

The Tokio filling and frieze is a specimen of very free work restrained to the purposes of a background. It is produced in a variety of colours and shades, all charming in their way, and exhibiting an effect altogether superior to mere mechanical printing—in fact, representative rather of handwork.

The Ormonde filling and frieze illustrates a different type of design, more varied and fuller in detail, the frieze being remarkable for its bold, yet graceful scrolls, amongst which the floral and foliated lines are cleverly interwoven.

The Vernal filling, with frieze representing flights of birds conventionally treated, represents a yet different style of design, and is admirably adapted for rooms where space is somewhat restricted, as in many London flats, or where the furniture is of a quaint character.

It will, perhaps, be asked, in what way can MAPLE & Co. offer the public greater advantages in wall-papers than any other firm, or even than a builder or decorator who has not the outlay and expense of keeping a large

stock? It may be admitted or argued that, being manufacturers of furniture, bedding and the like articles, they



THE "ORNONDE."

can and do offer substantial advantages both in point of soundness of material and construction, as well as in price, but that they are not paper manufacturers or

stainers. That is perfectly true. It must, however, be remembered that their department for wall hangings and decorations has now been established for a number of years, and has grown and increased until it has become commensurate with the other great sections of their colossal warehouse. Their stock of papers is far and away larger than that of any similar establishment, and it will readily be understood that by placing orders of the first magnitude they buy upon altogether different terms to those upon which decorators or others purchase a few pieces at a time from a pattern book. Again, it is well known that wall-papers are priced by the manufacturers at rates that will allow of a considerable, even large, margin of profit to dealers who sell small quantities from pattern books. MAPLE & Co., with their immense trade, not only buy on exceptional terms—they also sell even a single piece at purely present-day commercial prices, giving their customers the full benefit accruing from their exceptional position.

Nor is it only in variety and value that MAPLE & Co. claim to give their customers more than the ordinary advantages. Their long and unique practical experience in dealing with all the details incidental to Art as applied to domestic decoration and furnishing has enabled them to select and collect the choicest specimens from all the principal makers, so that their customers are not troubled to wearily wade through a series of miscellaneous books containing a heterogeneous assemblage of patterns, comprising every style or no style. In selecting every paper, even those at a few pence per piece, its appro-

priateness of design and colouring has been duly



THE "VERNAL."

weighed. More, MAPLE & Co. have assistants whose technical and artistic training and knowledge render

them capable of advising or offering suggestions when desired, besides a numerous staff of clever designing artists, whose cultured tastes and fertile brains are ever pleasurably employed in evolving new schemes and plans for decorative work.

Amongst other varieties of wall-papers to which exceptional favour has been accorded, are the Japanese. No other fabric of even approximately similar cost affords so great a variety or uniqueness of effect. In fact, to the Japanese belongs the credit of having created one of the few original schools of Decorative Art—a school not only without any admixture of, but even entirely uninfluenced by, any other. The insular position of the Japanese, and their little intercourse, until quite recently, with other nationalities, will, perhaps, in some measure, account for this; while probably the peculiar bent of their genius has led them to devote their energy and talents to the endeavour to confer beauty on objects in every-day use, rather than to attempt or achieve great enterprises. They, indeed, do possess in a most remarkable degree the faculty of creating artistic surprises and new interpretations of common aspects of natural objects and scenes—a gift, as one has aptly said, “as valuable as rare.” In Decorative Art, the Japanese may be said to treat natural objects in a conventional manner; and it is, therefore, maintained by some that their artists do not study nature. This is, however, a great mistake, and though perhaps the artists are not always either botanically or ornithologically correct, yet a close examination of their work will show that every

twig, leaf, blade of grass, or feather must have been the subject of careful and patient consideration. In fact, the Japanese artists are most minute and observant students of nature; while the experience gained in mastering the intricacies of a difficult language, formed from an alphabet containing a thousand different letters, and with a training that has taught them that the slightest deviation from absolute correctness is fatal to good penmanship, they have acquired a peculiar aptitude for exact and faithful delineation of their subjects.

The Japanese artists may be said to treat all subjects flatly, and, even then, their pictures must be regarded rather as decorations—very clever decorations too—full of beautiful effects in harmonised tints, showing a graceful freedom of design. A delicacy of touch, too, is everywhere manifest; indeed, it is astounding with how little apparent elaboration, with but a few skilful lines, the desired effect has been produced.

From close observation and study of nature the Japanese artists come to regard it as their model and guide. No two human faces are ever exactly alike, and while the same phenomenon applies amongst animals, birds, flowers, leaves, or even blades of grass, so the native artist, following his great example, avoids absolute uniformity, and even when, as in a wall-paper, the same pattern has to be reproduced, some clever touch, some originality in line or shape, prevents anything like disagreeable monotony. As with a number of leaves, flowers, or even skins of animals, all of the same order and apparently alike, there appears, on closer examina-

tion, to be no absolute and exact reduplication, each having its own distinguishing characteristics, so it is with the productions of the Japanese artist. This, then, is the secret of the originality and variety of their productions, their close observance and patient study of Nature's processes, methods and effects. So great, too, is their innate love of Art, that even in so simple a matter as the decoration of an ordinary box, hard straight lines are rarely used ; or if a division has to be made, it is done with a curved, transverse, or zigzag line, thus greatly enhancing the effect.

The Japanese also possess, in common with other Eastern nations, a fine sense of colour, full low tones predominating in their work, and while their combinations are sometimes unusual—even eccentric—they are rarely, if ever, inharmonious.

As a fabric for wall decoration Japanese Paper has few, if any, close rivals, and there is scarcely any class of room or variety of decorative purpose for which it may not be used with admirable effect. It is equally appropriate for the walls of reception rooms, the panels of doors or screens, or the thousand-and-one decorative purposes to which ladies apply such fabrics ; and in none can it be termed out of place. An important point, too, is its sanitary value. Having a firm lacquered surface, it does not absorb dust or contagious atoms in the same way as an ordinary paper, while it can be readily dusted or cleansed, and will retain its freshness and beauty long after other papers have from necessity been replaced.

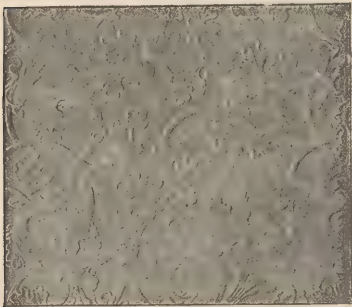
MAPLE & Co. were the first firm who, to any con-

siderable extent, introduced this material to the English public; and—just as in the case of Eastern Carpets and Rugs—they have succeeded, not merely in making Japanese Papers widely known and appreciated, but also, by importing direct, placing very large orders with the native producers, thus saving heavy intermediate profits, have been able to greatly reduce the prices. Amongst the importations now being opened are not only original Japanese designs, but also reproductions of English and Continental patterns in Japanese texture and colours, as well as of old Cordova leathers. In some the artists have very cleverly produced quite a new and striking effect, that of carved antique ivory in high relief, in designs of fruit, flowers, and quaint allegorical, mythological, and entomological subjects on ivory and also on full low-toned coloured grounds. These fabrics are quite unique, and have been warmly extolled by some of the first Art connoisseurs of the day. Others amongst the collection have been produced more especially for the decoration of ceilings. These are on ivory grounds, with high-relief ornaments coloured to represent either old polished brass or bronze, or burnished gold. The effect, more particularly on a panelled ceiling, or one intersected by cross-beams, is remarkably rich and distinctly original. At the present time MAPLE & Co. hold by far the largest and best assortment in Europe, and, for the convenience of their numerous patrons who use this material, supply not only the original rolls, but also cut lengths of one or more yards, as may be desired.

Besides the Japanese and all the other different varieties of paper exhibited in MAPLE & Co.'s show-rooms, there are numerous other materials, as Lincrusta, Anaglypta, Modelled Canvas or Tynecastle Tapestry, Cordelova, Calcorion, Lignomur, and others, each possessing their individual merits. To those who may not be familiar with these materials under the terms just mentioned, it may be explained that they have the patterns in self-colour in relief, and that while sometimes used plain, they are nearly always more or less decorated. A few words as to their origin and general characteristics may be of interest.

As "Lincrusta," or, as it is perhaps better known, "Lincrusta Walton," was the pioneer of the modern raised decorative materials, it is but fair that it should take precedence. Lincrusta, which was for some years the only serious competitor with the raised or flocked papers, was invented by Mr. Frederick Walton, of Linoleum fame, to whose ingenuity and enterprise Lincrusta owes its present immense popularity as well as its undoubted excellence, both of texture and design. In developing and perfecting the invention, Mr. Walton spared neither trouble nor expense. Indeed, only those who have had actual experience of the cost of making blocks or rollers, and other machinery for the production of materials of this class, together with the innumerable obstacles and difficulties that have to be patiently surmounted, and the many failures in preliminary stages that are the lot of nearly all new ventures, can adequately realise the enterprise, determination and discrimination

necessary in order to carry any such undertaking on to ultimate success. Nor is the cost of plant the only initial expense. Appropriate designs have to be prepared or chosen, and when produced, to be placed upon



the market in such a manner as to win their way into the ever-fickle favour of the public.

Many of the Lincrusta designs are exceedingly good. Here, for example, is one by Mr. R. W. Brooks, in which the foliage of our own sturdy national tree, the oak, has been cleverly conventionalised. The artist has so skilfully planned his work that neither branch nor

leaf shall unduly preponderate. Each fills its appointed place, and a judicious amount of clear ground space has been allowed. Altogether the result is most felicitous, and is a happy illustration of an arrangement that is neither unduly crowded, nor, on the other hand, bare, or, to use a trade term, "hungry."

The modelling of this design is most effective, and it may be used with every confidence either for the treatment of walls or ceilings. As to the treatment of ceilings, some important remarks are made upon a subsequent page. As to walls, when these are not strictly rectangular, as in many houses where the site is irregular, eccentric, or otherwise difficult of treatment, this "free" style is both useful and accommodating, there being no direct lines or circles for the cornice to form perplexing or otherwise "bad" angles.

The modelling is most effective, and patient of most artistic effects; but, unfortunately, however excellent the modelling, however ingenious the conception, and no matter what the cost in production, the whole result may be made or marred by the skill, or otherwise, of the operative decorator. At the hands of a "three-branch man," who, however capable, trustworthy and honourable a fellow at his legitimate calling of a plumber, painter, and glazier, does not, and would not pretend or aspire to proficiency in the higher and more refined branches of decorative art, designs which demand artistic training and skill cannot possibly receive proper treatment. It is unreasonable to expect that they should do so. Indeed, it is not surprising that, when costly materials are

entrusted to workmen, who, however excellent as to their personal character, or reliable as to work within their scope and knowledge, possess no specific artistic training, that modellings are obliterated, designs thrown



(No. 1161.)

out of harmony, or rendered meaningless by their purpose and concord being unknown or misunderstood. These remarks are recorded without disparagement to the ordinary provincial decorator, who in his widespread

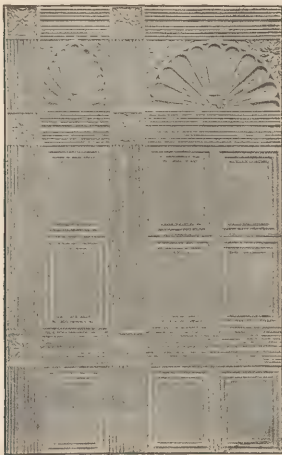
vocations can no more reasonably be expected to understand the higher walks of decorative art than the country surgeon be supposed in his daily all-round practice to attain to the marvellous skill of the metropolitan specialist physician. All modelled surfaces must necessarily rely upon the proficiency of the decorator for the exposition of their real and full value; and as MAPLE & Co. have hung more of these fabrics than any other company or firm, they claim, and we think with justice, that they are experts in the matter of their correct treatment.

As in olden days the wise men—the *Archi-Magi*—came from the East, so now the arts of the Orient make their deep and lasting impress upon the productions and manufactures of the West. In the appointments of our homes, especially in our floor-coverings and indoor draperies, the influence of Eastern, and especially Persian art, is everywhere apparent. In the interest of our readers to whom this style of design, with all its mystic symbolism, is full of fascination, the representation on page 23 (No. 1161) is appended.

This design, which though somewhat efflorescent, is purely Persian in character, is the creation of Mr. Hamilton Jackson, R.B.A., and is admirably adapted for use in either dining-rooms, libraries, or other apartments where a more or less severe type of treatment is considered essential.

The illustration upon page 25 represents a dado in *Lincrusta* in imitation of wood panelling, and is an excel-

lent example of simplicity, together with restraint. In



designing materials of this kind, with a view to serve as a substitute for the more costly wood-panels, the

artist is often tempted to display his skill by elaborating the outlines, and crowding his panels with an excess of florid ornamentation, thereby spoiling the effect, and practically labelling it as an overdrawn imitation. The designer here has known where and how to study self-repression.

Passing from Lincrusta Walton, with all its manifold attractions and beauties, it may be well to say something of the merits of its formidable rival, known as Tynecastle Tapestry, or modelled canvas. The inventor of this material, which derives its name from the district in which it is manufactured, is Mr. W. Scott Morton, who is also the designer of the majority of the patterns in which it is produced. Mr. Morton claims, and we think rightly, that the canvas surface, when artistically treated, is capable of the finest results. His love for and appreciation of the merits of the old Venetian designs in leathers and brocades are exemplified in many of his wall fillings. The illustration on page 27 (No. 1026) affords a good example of this School. The vigorous lines of the strap work forming the basis of the design are softened by the rich profusion of fruit and foliage ornamentation filling up and spreading over the boundaries of the intervening spaces.

And here a word may appropriately be said as to a very ingenious process by which MAPLE & Co.'s trained decorators produce some very artistic effects with such fabrics as are now being described. Many of them are coloured or decorated so as to represent finely carved wood, leather work, or old ivory, and in the usual way

the various shades of colour are picked out, shade by shade. The effect produced is, of course, admirable; but the process is necessarily tedious, slow and costly. MAPLE & Co.'s clever artists have discovered a method



(No. 1026.)

by which the same excellent results are attained, if not surpassed, while the time occupied is not one-fourth of that needed to carry out the old method of working. Some specimens of leather work and old ivory treated in this exceedingly simple yet highly ingenious manner

are exhibited in the showrooms, and are really most charming in their effect.



(No. 2060.)

Modelled plaster ceilings and friezes are always most effective, but necessarily somewhat costly; Tynecastle



(No. 2056.)

Tapestry is certainly by far the best imitation available. A very good example is afforded by the design above (No. 2060).

This represents a frieze, the relief of which is in some parts as much as five-eighths of an inch in thickness, and



(No. 4036.)

when properly applied and finished is equally effective, and indeed scarcely distinguishable from the real plaster.

The design (No 2056), by Mr. R. Norman Shaw, R.A.,

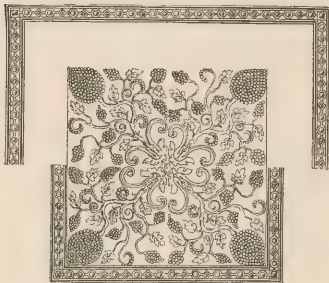
is also in very high relief, and may be regarded



(No. 4039.)

as a fair specimen of good pure English style, conventionally treated.

For ceilings (of which more shall be written on a subsequent page) such designs as No. 4036 or No. 4039 are most appropriate, and have been used with the greatest success by MAPLE & Co. The marvellous hand-modelled effect of No. 4039 is scarcely adequately



(No. 4032.)

represented by the drawing, though at once apparent on examining the actual material. And here it may be intimated that MAPLE & Co. send out for the inspection of intending purchasers a number of selected designs. Many of the designs, as, for example, No. 4032, are produced specially for the purpose of filling in the panels of wood-moulded ceilings. The design above

may be utilised in many ways, either the whole pattern for large squares, or divided into sections for smaller spaces.

An advantage claimed for Tynecastle Tapestry and kindred materials over the plaster is, that in fixing, the work is cleaner, less wasteful, much cheaper, and far more quickly executed. All these considerations are important to most persons; and even to those to whom the cost is not of moment, time is an object. Under the olden methods of decoration, the work usually extended into months, often to years, thus necessitating a prolonged vacation of the residence, with all its attendant inconveniences. Now, with modern materials and appliances, a far better and less costly result is obtained within a period of three or four weeks—a space of time that one can always enjoyably spend on a Continental tour, a trip to the Riviera, or a holiday at sunny Brighton with its ever hospitable and luxurious “Hotel Metropole.”

The Tynecastle Tapestry, we learn, is now produced with what is termed a “Vellum” finish, thus considerably lessening the cost.

The next invention in this direction which claimed the serious attention of the public was the material produced under the term of “Anaglypta,” or bas-relief. The manufacturers of this new material shrewdly availed themselves of their experience with the two fabrics already named, and, for a time at least, Anaglypta claimed the larger share of patronage. Its low price placed it practically within the reach of all. Pliable, and

easily handled, practical men at once accorded it unstinted favour, and its popularity was quickly assured. Its capa-

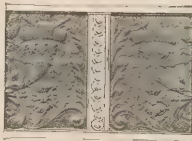


(No. 165.)

bilities for representing or imitating leathers, modelled plaster, mouldings, or other treatments rising above the

level of flat work, are apparent to the least initiated observer. The whole of the designs are modelled in the studios and under the direct superintendence of M. Aumonier; and having regard to their intrinsic merit, we are not surprised to hear of the extraordinary quantities which MAPLE & Co. sell and use from day to day.

The design on page 33 (No. 165) is an excellent representation of Elizabethan strap work, designed by



(No. 124.)
AS FRIEZE.

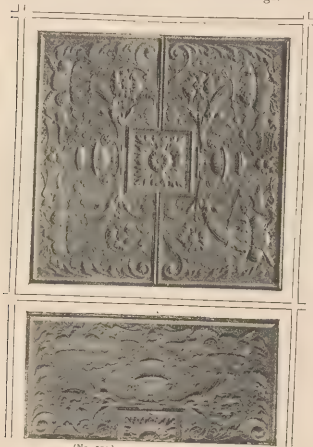


(No. 124.)
AS FRIEZE, DIFFERENTLY TREATED.

Mr. H. Rene Raniger, and is so contrived that it can be contracted so as to cover any space without break in the design, while the various parts of the pattern can be utilised to form individual centres or panels.

Design No. 124, the creation of the celebrated Mr. Owen H. Davis, may be used either as a frieze or for a ceiling; and here, again, the pattern has been so skilfully considered that when used as a frieze it may be so adapted at the corners, as though it had been made specially to fit the particular room in which it is hung

Anaglypta, being light in weight, is especially suited for the redecoration of old, frail, or cracked ceilings.



(No. 124.) AS APPLIED TO A CEILING.

No. 138 (page 37) is an excellent example of a dado by the same versatile artist.

This may be used either for an ordinary room or hall, but is more especially intended for staircases.

It is admittedly somewhat difficult to judge of the effect, either of wall hangings or other decorative fabrics, or indeed of any style of decorative treatment, either by merely looking at single breadths of papers, or by placing the various items in juxtaposition. MAPLE & Co. have in their showrooms sections of walls, showing dadoes, fillings, and friezes complete, decorated in a variety of styles—and these are of considerable assistance in forming one's opinion—but they have done much more than this, and in the different sections of their warehouse have fitted up a large number of specimen rooms, fully decorated and furnished. These are illustrative, not only of different modes of mural decoration, but are also instructive as to the cost and arrangement of furniture, draperies, portières, the use of stained glass, modes of illumination, as well as plans for forming or covering floors, and should certainly be seen by every one contemplating furnishing or rearranging their residences. For example, in one section of the warehouse is a range of bedrooms, each with its different variety of what is known as a Fitment; together with a room which may be said to be three rooms in one. This latter comprises within the space of a moderate-sized apartment a well-arranged sitting-room, approached through a miniature entrance hall; a fitted bath-room, and a bedroom—a conception that is well worth the examination of those to whom chambers in town are a *sine quâ non*. In another division of the warehouse are

more bedrooms, each charming in its individual treatment; while close by are conveniently arranged libraries, with delightfully roomy easy chairs and settees, and



(No. 138.)

admirably contrived arrangements of bookcases, writing tables and seats on either side of the handsome carved chimneypieces. Here, too, is a billiard room as well

as an old English entrance hall and vestibule. In yet another division of the many-acred showrooms is a series of dining-rooms, fitted in Jacobean, Chippendale, and other favourite styles. Perhaps, however, the most noteworthy of all is the grand new series just completed in that portion of the building adjoining what was formerly Dr. Williams's Library. It will be remembered that this latter important block of buildings was added to MAPLE & Co.'s already enormous showrooms last year.

These rooms have been aptly described as "an exhibition of different periods of decorative Art as applied to domestic furnishing"; and while it is scarcely practicable to give anything like an exhaustive description, yet a few words indicating the more noticeable points may be of interest. And here let us say that the Exhibition is reached without fatigue or weary climbing of endless stairs: a really comfortable, and what is more, absolutely safe, elevator or lift, conveys the visitor to the very entrance. The first room into which we pass has been fitted as a very comfortable and well-appointed library; and its decorative treatment may be regarded as an emphatic and practical triumph over theoretical difficulties. The walls have a high plainly panelled white dado, while the mantelpiece, which is quite original and unique in its conception, is also of pure white. The space above the dado is filled with a somewhat dark but soft-toned reddish-brown Anaglypta. This treatment may be regarded as somewhat startling, but when viewed in connection with the heavily moulded ceiling, the delightfully mellow brown of the tiles on the hearth,

the soft low tones of the thick Eastern carpet covering the floor, and the dark hue of the handsome walnut furniture, it must be conceded without reservation that the artist, though departing from conventional rules, has achieved an undoubted success.

In close proximity, and half revealed, half hidden by French glazed doors, is an exquisite example of a Louis XV. drawing-room. The prevailing colour here is a soft and delicate yellow, enriched by the stronger tones of the gold framed mirrors, while these again are mellowed by the very charming ivory-white carton pierre panelling. While gold is somewhat lavishly used, both on the mirrors, and frames of some of the chairs, yet the impression given is by no means garish or over-brilliant—in fact, the designing artist has shown great skill in the clever way in which he has softened, without weakening, its rich effect.

One window in this room is semicircular, while the other is straight, both being draped with a rich yellow silken fabric. Beneath these windows hot water coils are cunningly hidden, while in a corner is a cleverly contrived alcove, in which stands a vigorously modelled bronze figure upon a pure white marble pedestal. This is a capital idea, and will doubtless suggest to many a visitor a satisfactory method of dealing with a dark, troublesome, or unsightly corner. The chimneypiece here is of pure white marble, the tiles being a soft rich yellow, while the harmonious and well blended tones of the luxurious pile carpeting make up a *tout ensemble* so ideally delightful as not to be readily or willingly forgotten.

Passing beneath an ornamental arch, draped with an Italian embroidered portière, a dining-room—and a very charming one too—is reached. The furniture here is of a very artistic type, both in its construction and covering; but our purpose now is rather to speak of the decorative features than of chairs and tables. The whole of the woodwork, including panel and ceilings, mouldings, styles, skirting and cornice, is very cleverly grained in fumigated oak. So much pitiless scorn has of late years been poured upon graining that it has become almost a lost art; indeed, much of the ordinary house-painter's graining was, and still is, of so elementary or mistaken a character that it is little wonder that it fell into disrepute. Graining of the character exhibited in this apartment has both beauty and artistic merit. The panels on the walls are filled with a soft green and gold embossed Tokio or Japanese leather paper, thus forming a charming background to some choice oil paintings. In the ceiling the panels are filled with Tynecastle Tapestry, painted in Wedgwood green and ivory. The complete effect of this room is undeniably pleasing, and the decorations possess the additional advantage that they can be sponged down time after time without either woodwork or paper suffering in the slightest degree. This is an important consideration in a town house or flat, where ordinary decorations so quickly become soiled by the triple foes, dust, fog and smoke.

Returning through a plush-draped portière, and again entering the comfortable elevator, we rise rapidly to the floor above, where there are other rooms,

each with its individual charms in the way of contour and colour. Here, for example, is a charming boudoir, an irregular-shaped room such as one often finds in a town flat, treated in a deliciously soft pink, a pink with a peculiar peach-like bloom, to be understood and appreciated rather than described. The panellings and wood-work are in ivory white. Close by is another room, in which the walls are hung with a brocade paper, representing festoons, garlands, and baskets of flowers, broken up by ivory mouldings, which, while greatly enhancing the effect of the paper, also supply an entirely new idea in decorative treatment. This room is fitted with one of the delightful "Cosy Corners" for which MAPLE & Co. are so famous. Yet another apartment in this series has the walls hung with Mr. Walter Crane's celebrated "Corona Vitæ" paper. Mr. Crane thus describes his charming creation:—

"Technically speaking, in the design of the field of the pattern and the frieze a suggestion has been taken from the growth and arrangement of the Crown-Imperial, which occurs in both in a more or less abstract form. Symbolically the design may be understood as generally emblematic of a full, rich, and ample life, not without its changes and contrasts, but ever springing anew to flower and fruition. While the floral winged Lions, supporting the Crown of Life, indicate its material triumphs, the Sphinxes, on either side of the tree, figure its mystery, and those unanswered problems perpetually presented afresh to humanity in the fruit of the Tree of Knowledge. In the frieze the Crown again appears, upheld in

triumph by good genii of the house, in the full pride of its flowering time, alternating with the fruit-bearing seed after its kind."

The hangings in an adjoining salon are in cream, gold, brown, and a peculiar shade of olive, affording one of those subdued effects that grow upon the appreciation.

In looking through this series of rooms we were struck with the admirable use which had been made of overdoors and arches,—these are a speciality with MAPLE & CO., and can be had for a comparatively small cost. By means of an ornamental arch the always bare and unlovely square folding-door space of an ordinary house may be transformed into a thing of joy and beauty—a decorative feature rather than an eyesore; or, the long and somewhat narrow rooms running from back to front of many double-fronted residences may be vastly improved by the introduction of a Mishrabiyya or a Moorish arch as illustrated on page 43; while an unattractive corridor may be treated with a series of these arches, creating quite a unique and pleasing effect. The overdoor, too, is an invaluable addition to the artistic appearance of a room, and by its means a very commonplace door is rendered a pleasing feature of one's domestic environment. The engraving on page 45 represents an overdoor with spindle-rail gallery for pottery or other ornaments, which is supplied, primed ready for painting or decorating, for the small sum of £1 1s. 6d., while the second representation indicates an overdoor modelled in carton-pierre. A full set of illustrations is

provided and forwarded by MAPLE & Co. post free upon application.



From the foregoing remarks it will be gathered that, besides being vendors of wall-papers and other fabrics for mural decorations, MAPLE & Co. are also themselves

decorators; and even a very cursory glance at the suite of rooms referred to affords abundant evidence that the firm which has acquired world-wide fame as upholsterers and house furnishers, occupies no mean position and possesses no little skill in the art of domestic decoration. Indeed, some of the finest decorative work in the palatial residences at the West End of London, as well as in many country mansions, bears testimony to the excellence of MAPLE & Co.'s artistic treatments; while the reception-rooms at the Hotel Metropole, London, and the Hotel Metropole, Brighton, as well as at the Grand and other great Hotels, afford evidence not only of good taste and aptitude for creating unique and artistic results, but also as to the superiority of materials and workmanship.

Decorative work is no new feature of MAPLE & Co.'s business. Fourteen years ago, or more, they recognised that a first essential towards a perfect and complete harmonious effect in the furnishing of a room was that the painting and decorations should not only be of a character that would blend with, but also that it should be a preparation for, the furniture and other appointments; and that, when the decorative work was executed either by local workmen or other than their own men, it was almost impossible to ensure that the treatment should be carried out in exact accordance with the instructions or suggestions given. MAPLE & Co. therefore determined to themselves organise and develop a department, and train a staff of competent artists, designers, and decorators capable of originating

and carrying out on correct lines all kinds of domestic decorations.

And by "domestic decoration" is here meant the



art of transforming mere walls and ceilings into environments that are agreeable, artistic, and, so far as grouping



and harmony of colour and contour go, an appreciable addition to the comfort of the home. A home may be elaborately ornamented; but, as it has been well said, "Ornament is not in itself necessarily beautiful." A

house may be decorated in ornate or æsthetic style, or treated in accord with the most costly and extravagant ideas, without being rendered more attractive as a home, or more beautiful, when considered from a truly artistic standpoint ; and herein lies the fundamental difference between "decoration" as considered by the ordinary "painter and decorator," and as regarded by the true artist.

Let it not be imagined that harmonious and beautiful surroundings necessarily imply an extravagant outlay. Just as the delicate primrose and the sweet-smelling violet grow at an unappreciable cost to their owner, yet are amongst the most charming and attractive of our "flora," so decorations, harmonious and beautiful, are attainable, not merely by lavish expenditure, but either by a personal knowledge of the laws of chromo-harmony or by a consultation with persons whose practical knowledge and experience enables them to become competent advisers.

Herein, perhaps, lies one of the secrets of MAPLE & Co.'s unprecedented success as house furnishers. Years ago it was considered that furniture with any pretension to style must necessarily be costly, but this firm has shown us, not once or twice, but year by year, decade by decade, fashion after fashion, that it is possible to supply furniture of correct modern type, sound in construction, excellent as to material, satisfactory as to wear and usage, at a cost neither unreasonable nor extravagant. So, too, we have now learned that in the decoration of our homes it is not necessary to employ

expensive woods, costly marbles, or hangings that are only within the compass of the purse of a millionaire, but simply either to personally possess, or to seek the advice and suggestions of those practically understanding the harmony of colouring and design.

There is thus little wonder that MAPLE & Co. are so frequently consulted by ladies and gentlemen who have taken residences on lease or otherwise, with the proviso that the decorations shall "be completed to the wishes of the tenant." While some of the decorations so "completed" have been found in excellent taste, yet many are altogether incompatible with any modern ideas of harmonious treatment, and it has been necessary to practically reconsider and reconstruct the whole. A most important point is here. The ordinary builder or decorator has his own opinions as to colours, and his own stock of papers to utilise—there his function ceases. The ordinary upholsterer has his furniture and coverings to sell: it is no interest to him whether they suit the decorations of the room or not. His business—and for this none can blame him—is to sell his furniture. But if it be entrusted to such a firm as MAPLE & Co. to decorate and furnish the room, it will be obviously their aim and interest so to plan and carry out both as to secure a completely satisfactory result. In fact, in going to MAPLE & Co. a customer need but give a reasonably definite description of his ideas and requirements, to secure their being carried out and developed; or, if he has no very definite idea as to what he would or does like or prefer, he may safely leave it to MAPLE'S

trained artists and decorators to produce what he will feel proud in regarding as his own inspiration.

In speaking of decorative treatment, it must not be forgotten how important a part the ceiling has in the final effect. "Whiten the ceiling" is an every-day item in the repairing specification. But why "whiten"? It is conceivable that in the "dark" ages, when houses above the rank of those occupied by "villeins" had narrow slits for windows, and dust and dirt accumulated and abounded on every hand, a whitened ceiling was valuable as an adjunct to the defective illumination of the apartment. But now that the window tax has been repealed, now that "ancient lights" are sacred, now that glass is so cheap—cheaper than bricks and mortar—why a white ceiling? Art follows, or should follow, Nature. But Nature does not give us a white sky, except in her bleaker, icier moods. Nature gives us skies of varying but ever beautiful blues, flecked with snowy clouds, or gorgeous with purple, amber, and gold, by day, and glittering with stars and constellations by night. Why a white ceiling? Whence its analogy? Where its beauty? From what source its appropriateness? From the decorator's (?) somnolent ideas? From the landlord's ideas of economy? From the ultra-sanitarian's idea that bluish whiteness necessarily implies a healthy environment? Or, shall we say, with all becoming decorum and modesty, from a lack of knowledge of how beautiful and artistic an effect can be produced by using a simple ceiling paper at even 4½d. the piece, or considerably less than the ordinary cost of the scheduled

“whitening,” with a result far more satisfactory all round?



THE "LILY."

A very good example of a decorated ceiling appears in the specimen dining-room already described ; and

here it may be said that the decorative fabrics previously enumerated, such as Anaglypta, Tynecastle Tapestry, and the like, are exceedingly effective for this purpose. In many instances, however, a less costly mode of treatment is preferred, and papers will be needed. Some few illustrations may be of interest.

The design known as the "Lily" is the creation of Mr. Lewis F. Day, and is an exceedingly beautiful, yet simple piece of work. For many low-ceiled rooms it has been difficult to find a design that is sufficiently light and carefully spread to avoid what is technically known as "bringing down" the ceiling, and yet at the same time not look poor, weak, or insignificant. The "Lily" admirably meets a distinct want. Though the pattern is large, it never looks heavy or out of place, even in a small or low room.

The "Wreath," by the same artist, is also an exquisite piece of dainty brush work, with rather more variety of detail, every line of which is exceedingly graceful.

It should be remembered that a well-chosen paper for the ceiling not only gives a completeness to the decorative treatment, but also causes the room to appear much larger than if merely whitened or coloured.

The dado, too, is an important feature in the decorative treatment. MAPLE & Co. not only supply, but also manufacture all kinds of oaken and other wooden dados in a variety of Old English, Elizabethan, Jacobean, Tudor, and other types of design, while many of the decorative textures are supplied in dados, an illustration

in Lincrusta appearing on p. 25. A very excellent Dado, artistic and inexpensive, may be formed by wood mould-



THE "WREATH."

ings fixed on the plaster of the wall. This may be so cleverly done by skilled workmen as to be scarcely

distinguishable from the much more costly solid wood panelling.

MAPLE & Co. exhibit, too, a speciality which they term "Portable Panelling." An objection to the ordinary wood panelling is, that, besides its costliness, it is not movable. The "Portable Panelling," while equally effective in appearance, has the advantage that it can be very readily taken down by an ordinarily intelligent workman, and refitted in any other room or house. This is a great consideration to those who occupy houses on lease or otherwise, and as the cost for a rectangular room of moderate size is but from 1s. 8d. to 2s. per foot, this panelling is likely to become exceedingly popular.

A word may here be added as to Parquet Floorings, for which MAPLE & Co. enjoy so wide a reputation. Parquet Flooring is practically indestructible. In one of the great rooms in which carpets are displayed, and where the traffic is almost incessant, we were shown an oaken parquet floor which has been laid for more than thirteen years, and was still in excellent condition, and likely to stand the constant hard, street-like wear for many years to come. Nor is it in point of durability alone that Parquet is to be recommended. While its effect is far superior to that of an ordinary flooring, it is also much cleaner, less absorbent, and hence more sanitary.

Parquet Flooring can be supplied in what is termed, technically, the "thick" make, so as to form the actual floor, and the "thin" make, to be laid upon the existing floor. The latter can be bought for so little as about

3½*d.* per foot, while the former ranges at from about 10*d.* the foot ; but those with whom a parquet floor is in contemplation should consult MAPLES upon the subject, and obtain an estimate for the whole work. Parquet should always be laid by workmen who have constant practice in the art. If not properly laid (and only experienced artisans really know how to do this work) the result is often very unsatisfactory.

Dado mouldings, too, are an invaluable addition, and are supplied, as are also picture mouldings, at from something like a penny per foot upwards.

Wide, indeed, are the ramifications of the operations in connection with the decorative department of MAPLE & Co.'s business. They undertake to transform an ugly house into a beautiful one ; to render an inconveniently planned and uncomfortable house attractive and inviting ; to change a dreary, dark, dismal dwelling into an artistic home, and all by means of cleverly contrived artistic treatment. They may be consulted upon structural work of all kinds, such as remodelling and rearranging inconvenient interiors, planning additional rooms, adding billiard-rooms, bath-rooms, conservatories, and the like ; and have not only their staff of designers and skilled workmen, but also a qualified architect whose services are available at any time. Nor do MAPLE & Co.'s functions end even here. They undertake that stuffy, unsavoury houses shall be rendered pure by their improved systems of ventilation, and that unhealthy houses shall be made hygienic by improved modes of sanitation, carefully planned on scientific principles. Let it not,

however, be supposed that only works of an elaborate or costly character are carried out. Orders either of the first magnitude, such as the entire decoration of a mansion, or the simple cleaning down and painting of the exterior of a house, receive befitting care, and individual interest and supervision is given to every detail or instruction, however small.

Sanitation and sanitary appliances have of late years been accorded a primal position in the economics of every-day life. Years ago, *Punch*, in one of its happiest moments, depicted an old lady, proprietress of a rural lodging house, as replying to a clerical querist, whose ecclesiastical nose scented something of sanitarian heresy, "Bless ye, Sir, 'tain't the drains as smells; there ain't no drains!" To-day the air is full of ideas, criticisms, and reports on drains and drainage, and that which is pronounced perfect to-day will be deemed obsolete and insufficient to-morrow. This is very well so far as it goes. The owner of the house built ten years ago will tell you that if he had to build the house again to-day he would make this and that alteration, and there is no doubt but that the projected alterations would be distinct improvements. So, too, with sanitation. There is probably not a house in town but what, if its sanitary arrangements had to be reconstructed and rearranged, could be improved; yet, as they are, they are practically, if not ideally perfect.

The "Jerry" builder is undoubtedly responsible for much of the imperfect drainage of town, and especially of suburban, houses; while in residences of a better class,

the fault lies not so much with the systems adopted, or vehicles employed, as with the pernicious plan of letting the actual work by tender or contract to the person quoting the lowest price. Modern appliances are practically perfect; but in work carried out at a low contract price, pipes are, for example, often irregularly laid with clay joints, and in actual use found to be anything but water-tight. Quite recently, in a favourite suburb, the drains were actually laid to run uphill. MAPLE & Co. undertake, and, we believe, amply justify their undertaking, that all sanitary work entrusted to them shall be well and skilfully carried out in its smallest detail.

Unfortunately there are now many persons who are, or wish to be, regarded as authorities or specialists upon sanitary matters, with whom it appears to be the custom to prepare an elaborate report, not so much of work that is absolutely necessary for practical purposes, as of amendments or alterations that will either be in accordance with the latest "fads" of those who are afflicted with the sanitary "craze," or who feel that a fee of five or ten guineas demands something in the way of efflorescence of report for the money, if nothing more. It should be understood here that this is not MAPLES' idea of the fitness of things. Such substantial results as their gigantic business could never have been reared upon so flimsy a base. They have competent sanitary engineers who are able to point out what is amiss, as well as to suggest practical remedies; but it is not part of their programme to indicate imaginary or superfluous alterations upon which they may realise

a profit, either by work done by themselves or by a commission upon money expended. Indeed, it quite recently came under the writer's observation that a residence, to all practical purposes of sanitation perfect, had an amount of upwards of one hundred pounds expended upon it in alterations that were practically unnecessary, because a so-called expert had felt that something, at any rate, ought to be forthcoming for his ten-guinea fee.

MAPLE & Co. look at all these matters from an essentially business point of view. They believe that their customers come to them in growing numbers, year by year, not from anything of sentiment, but simply because they believe that the best value and the widest range of choice is attainable at their warehouses. Similarly they think that their services are sought in the matter of sanitary and decorative work, because it is felt that they are in a position to carry out every detail, not merely at the smallest cost, but also in the most thorough and satisfactory manner.

A while ago a writer, whom it is feared must have been a cynic or a hypochondriac, asked the question, "Can a man be a plumber and an honest man?" It is not the writer's province to solve this problem, though it is to be expected that amongst the thousands of operative plumbers and decorators there are some who must be regarded as unreliable. This stricture, however, applies to others than plumbers and decorators. Most of the men employed by MAPLE & Co. are duly registered plumbers and the system under which they work is an encouragement to skilful, conscientious, and painstaking

men, rather than to those who are shifty, idle, or other wise unsatisfactory in the discharge of their duties.

MAPLE & Co. wisely regard it as essential, not only that the sanitary arrangements of a home should be in perfect order and condition upon the commencement of a tenancy or occupation, but also that they should be subject to a periodical inspection, with a view to its maintenance. This is most important, and MAPLE & Co. have prepared a very moderate tariff of fixed charges, which for convenience of reference is appended at the end of this work, both for first inspection and report by a qualified sanitary engineer, and subsequent annual inspections. These operations are carried out in town or country, and it would be difficult to imagine money more wisely spent. Besides the examination of the condition of the sanitary arrangements, MAPLE & Co. also prepare plans of the drains, and supply analyses of drinking water at moderate fixed fees.

In connection with the Decorative Department there is also a section for baths of every description, including Turkish, Russian, douche, spray, plunge, as well as all kinds of lavatory and other appliances and fittings of the most modern and approved type. Hot-water engineering is in fact a strong feature amongst the varied operations, as is also ventilation—an art but little understood by ordinary mortals, yet of paramount importance in the economy of the home life.

Electric lighting is also a branch of MAPLE & Co.'s business in which they claim to be emphatically "up to date." Installations are conducted on the latest and

most approved principles, under the supervision of thoroughly competent specialists; and as high-class decorators MAPLE & Co. study to arrange the electrical fittings as a distinctive feature of the decorative treatment. In the suite of decorated rooms to which reference has already been made, there are some beautiful specimens of fittings in various styles, such as Louis XV. candle brackets and pendants, hammered iron and copper pendants, and brass and copper wall brackets; while in the departmental showrooms we found some other really charming toilet table requisites, portable travelling lamps, table standards, picture reflectors, piano lights, electroliers and pendants for all kinds of rooms. An intelligent assistant, who was evidently *au courant* with all the latest developments of electrical operations, gave us here interesting information as to voltmeters, ammeters, calibrators, dynamos, accumulators, switchboards, cut-outs, lamps, lamp-holders, cables, casing, wall plugs and ceiling roses, and the numerous other strangely though scientifically named appurtenances of electric lighting; as well as electric bells and telephones.

So then, by way of concluding our remarks, we find that MAPLE & Co., who, we think, are amply entitled to the distinction which they claim, of possessing the largest and most complete Furnishing Establishment in the world, will do many things for us. They will find us a house, guiding us into pleasant environments, or warning us from those where the surroundings are of an undesirable character. They will advise us as to the sanitary condition of a proposed residence, and tell

us what are its needs and their cost. They will modify or remove any objectionable features, and by the judicious use of paint, paper, and decorative materials, render it tasteful and artistic; and, having done all this, will furnish it in worthy fashion, again guiding us, if we will be led, to the selection of furniture and the thousand-and-one requirements of a modern home, recommending only that which is essential as well as appropriate to the amount one is prepared to spend, whether it be the modest one or two hundred pounds of the young married couple or the ten thousand pounds of the wealthy magnate. As a writer in the press recently pointed out—or, we will quote his own words: “The *Illustrated London News* reminds us that, according to the Registrar General’s report, the marriage rate for 1889 was higher than in any previous year since 1884. This is an interesting fact; and when it is remembered how artistically and inexpensively a house may be furnished from Messrs. MAPLE & Co.’s warehouse, it is little wonder that every year shows an increase in the number of those about to marry who patronise their establishment.” The same writer added:—

“There can be little doubt but that money is best laid out in buying furniture where an ample assortment can be seen, and well-made articles of a pleasing character be selected. Messrs. MAPLE & Co., of Tottenham Court Road, have far the largest stock of furniture, carpets, and bedding in the world, at prices that will more than satisfy those who expect full value for their investment, the firm’s system having always been small

profits and quick returns. All goods are legibly marked in plain figures."

In these days of commercial supremacy all are anxious to learn the inner working of a great concern. It was, therefore, interesting to the writer to ascertain that Messrs. MAPLE & Co. employ at Tottenham Court Road over 2500 persons—the exact figures given being 2677. These numbers eloquently convey some idea of its immensity to persons who have not yet visited the establishment.

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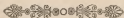
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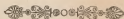
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"The writer of this book has crowded within its hundred pages a variety of information respecting the early history of Carpets, and the introduction and development of their manufacture in our own country, while, perhaps, the most valuable, because the most practical, part of the work is that which gives useful suggestions as to the selection of a floor covering."

"Other chapters in this useful little manual discourse pleasantly upon floor coverings for stairs, halls, corridors, picture galleries, and vestibules. What is best for billiard and smoking rooms, and, above all, what materials to employ for those apartments of the home where there is ceaseless traffic, and durability without great outlay is the primary consideration—indeed, the writer seems to have a wise and timely suggestion upon almost every point in connection with the economy of domestic life, and there is no doubt that the eminent firm of Messrs. Maple & Co., of Tottenham Court Road, from whom copies of the book may be obtained, are in a position to cater in the very best manner for their patrons. Maple & Co.'s establishment has the reputation of being the largest of its kind in the world."

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Sanitary Surveys. Sanitary Reports. Sanitary Certificates.

MAPLE & CO. Ltd. having a large staff of duly qualified Engineers, are prepared to examine and report on the Sanitary conditions and arrangements of houses of every class, and thus enable their clients to secure the important advantages of Perfect Drainage, Water Supply, and Ventilation. Every one should possess certain and reliable information as to the good or bad construction of the Drainage and Sanitary Appliances, etc., and before taking a house should have it thoroughly examined by a competent Sanitary Engineer, who will give a practical report and general specification as to its condition or requirements.

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Houses Rated under	£100 per Annum	£1	1	0
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After the first inspection, annual inspections can be made for the uniform fee of half a guinea within five miles of Charing Cross. Outside, according to distance.

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No house should be without a plan of the drains. These can be prepared at from 1 to 5 guineas, according to the amount of work and time involved. The latest appliances for properly disinfecting drains, etc.

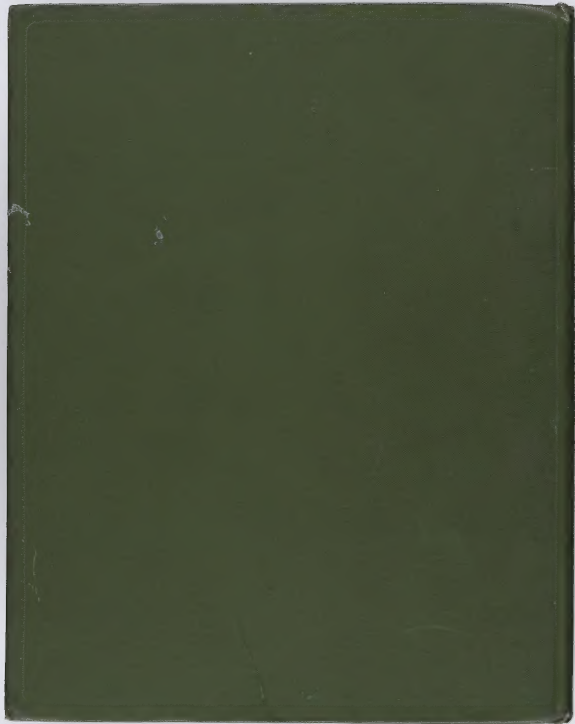
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